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THE AUTHOR & JOURNALIST

FEB 10 1931

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THE GRADUATE FICTIONEER

First of a New
Series

By

H. BEDFORD-
JONES



A NOVELETTE OUT OF NOTHING

By WARREN HASTINGS MILLER



NARRATIVE ADVERTISING

By EDWARD MOTT WOOLLEY



THE WRITER'S INCOME TAX



THE RADIO PLAY

By JOHN W. CARL



PLOTETTES

By CHARLES PENVIR GORDON



Literary Market Tips—Prize Contests—Trade
Journal Department

FEBRUARY, 1931 ❖ 20 CENTS

THE AUTHOR & JOURNALIST

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CONTENTS

The Graduate Fictioneer.....	By H. Bedford-Jones	3
Plotettes.....	By Charles Penvir Gordon	5
A Novelette Out of Nothing.....	By Warren Hastings Miller	7
"Write 'Em When You Feel That Way".....	By Phyllis B. Morden	11
What Opportunity Has the Author in Advertising?—II.....	By Edward Mott Woolley	12
The Writer's Income Tax.....		14
The Radio Play.....	By John W. Carl	16
Editors You Want to Know.....		17
Literary Market Tips.....		20
Trade, Technical and Class Journal Department.....		
	Edited by John T. Bartlett	31

ILLUSTRATIVE of how an author may "get by with murder," provided he is sufficiently famous, and has a large enough following, there is an interesting example in the recent *Cosmopolitan* serial, "White Face," by Edgar Wallace.

The mystery centers about a mysterious criminal known to the police only as White Face because of the mask he wears on his spectacular public appearances. Astute readers who have suspected that Doctor Marford, a philanthropic medico who plays a leading part throughout the story, is none other than White Face, are thrown into confusion when the doctor is kidnapped right under the eyes of the police. Somewhat condensed, the passage reads as follows:

... Suddenly the door slammed; there was the sound of a bolt being drawn, and in another second:

"Help!" It was Marford's voice. ... Then came an unearthly scream. ...

Bray was the first in the passage. It was empty. ... The doctor and his assailant had vanished.

To the man in the yard outside came the sound of splintering panels. White Face had no need to crank up his machine: the taxi engine was running softly. He took a look inside the cab. On the floor was a huddled figure.

"Doctor," said White Face pleasantly, "I'm afraid I shall have to take you for an uncomfortable journey."

He could have left him behind for the detectives to find, but it was most undesirable that this medical practitioner should tell his experience; for he had seen White Face without his mask.

... He came at last to an old barn. ... In the room to which White Face carried his burden, there was an old sofa on which he placed the doctor.

... Presently he saw the doctor's eyes flicker; they opened. ... "Where is this place?" he asked huskily.

"This place is a farm near Romford," said the other calmly. "And may I tell you what your friend Mason has already guessed—that I am White Face."

The doctor looked at him incredulously. "You?"

At the conclusion of the story, it develops that after all, Doctor Marford is White Face. But how can he be, the reader asks in confusion? Doctor Marford was kidnapped by White Face—at least, the author told us it was White Face, and if we can't trust the author's direct statement, what are we to believe?

The trick that Edgar Wallace has played in order to convince the reader for a time that Marford cannot be White Face is a simple one—so simple that it is childish.

He has simply switched doctors. The doctor who screamed for help, and who disappeared with his supposed assailant in the third paragraph quoted above, is Doctor Marford. The doctor whom White Face addresses a couple of paragraphs further on, and who continues to be so designated throughout the rest of a several-thousand-word passage is a minor character named Doctor Rudd.

In paragraph 3 Marford is the doctor; in paragraph 4 he is White Face and someone else is the doctor.

Thus by the bold expedient of changing the names of his characters, Edgar Wallace very naturally fools his reader.

This, we believe, should go down as a horrible example of how not to write a good detective story. It violates the first rule, which is that the author play fair with his reader. True, Edgar Wallace "got away with it" when he violated this rule in *Cosmopolitan*. But just try a similar trick on some of the lowliest pulp-papers and see how far you get with it!

THE VESTAL COPYRIGHT BILL, after a long struggle in the House of Representatives, was passed by that body on January 13. The Author's League of America, ably represented by its executive secretary, Louise Sillcox, is now exerting every effort to get the bill passed by the Senate during the present session, ending March 4. The Vestal Bill provides for automatic and divisible copyright and will give much more effective protection to authors than the present antiquated copyright law. Writers who can wield any influence are urged to impress upon their senators the importance of enacting the measure. Should it fail to be passed by the present session of congress, the bill must be re-introduced into the new House next December and the entire battle must be fought over again.

MOTION-PICTURE PRODUCERS have been made to look rather foolish by the success of "The Lash," by Lanier and Virginia Bartlett. According to Harry Carr, in the *Los Angeles Times*, "As a scenario, the story was peddled all over Hollywood; but no one would do aught but make snuffy gestures with their noses. In despair, the Bartletts finally made a novel of the scenario and sold the motion-picture rights for about ten times the original price they asked."

BE SURE that you receive your copy of the Annual Forecast number of THE AUTHOR & JOURNALIST next month—March.

The Graduate Fictioneer

BY H. BEDFORD-JONES

(First of a new series of articles.)



H. Bedford-Jones

THE hardest point in the career of any fiction graduate comes immediately after he has sold his first two or three stories. Too often, his business then goes on the rocks.

Who is this Graduate Fictioneer? In brief, he is one who has attained the selling point, who

can write the sort of fiction, whether good or bad, which the magazines like and the public buys. Life, and above all a creative business life, is neither a steady ascent nor a continuous descent. It is a succession of peaks to be surmounted; the more peaks, the greater the success—if surmounted.

Our hero has surmounted the first foothills of his career. He has discovered that there is money in story-writing, and that he can write stories. Laboriously, he has won to the first higher peak and stands gazing at the mountains beyond, ever rising higher. If he be that lucky chap who attains fame and fortune with his first story, then he is not a fictioneer. He is a phenomenon, and does not interest us.

He has sold, let us say, sufficient stories to establish his name with some one or two magazines. The readers have noticed his work. They like its freshness, so different from the uninspired routine story of the old-timer. As the readers react, so does the editor. The bars are down, success is ahead, the sky is golden!

The business is off to a good start—but it must be kept going.

I remember a gazebo named Jones, some years ago. After all sorts of hack writing, he had attained this first pinnacle, selling three serials at one crack. He got more money at one time than he had ever seen before, and had made a hit, so he came on to New York to meet the editors. That was his first mistake. It is inevitable, so why waste words on it?

He breezed into the editorial sanctums, buoyant, swollen with success, pride, and self-confidence. He scorned flowing neckties, but sported eyeglasses on a black cord, swung a mean stick, and assumed an "arrived" manner horribly irritating to all who met him. Not until one wise old editor took him apart in profane words of one syllable, did he learn that he was only one of many. And he profited thereby, after some humiliation.

The first stories are sold; stories with a fresh tang to them. How easy it seems! We're made for life. We have only to slide paper into the machine, tap off magic words, and wealth rolls in. At this point, brethren, we are exactly like the gold-rush pilgrims who believed that gold was to be picked up in the streets.

The next stories don't sell at all.

Meantime, what has happened? You've given up your job, the good old eight-hour job. In your spare time, you've earned within a fortnight more than you'd make in a month of day labor; why not, then, cut loose and go in for all you can make working full time? Such is the obvious argument. The results are usually ghastly.

For you can't get the business going. What's the trouble?

YOU have merely encountered the old law of the survival of the fittest. The thing looks easy. Your MS. pages have no faults. You dash them off splendidly, magnificent-

ly. You write stories much like the ones you sold. In reality you turn out work that is slipshod, out of focus, carrying no illusion of reality. The stories aren't plausible, because you yourself have been flung temporarily out of focus. Too much money has come in. The dazzle of success has wiped off all the elbow-grease that made the wheels go around.

Here is the answer, slightly changing the dictum of Sir Joshua Reynolds: "You must make it to the editors' interest to push you, by showing that their business will be better done by you than by any other person." This, as Reynolds says, is the only solid foundation; the rest is accident.

Standing on this first peak, you must realize the truth of competition. The only way to keep your head above water is to write better stories than the other fellow writes. Not better as art, but better in the way the public likes. Hit the public hard—give them what they want, and do the job up brown.

From the vantage point of first sales, the fictioneer sees his business world as a vast chaos wherein magazines are legion. Everything looks confused; but seen with the slightly jaundiced eye of experience, this business chaos has a very definite order. The main object being to sell stories, you must study the market, and not rush your stuff—keep on turning it out slowly, laboriously. The "state of mind" has a great deal to do with it—or the way you write a story, to express it more simply.

The mechanics of writing, the use of a typewriter, the materials, all have their effect upon the brain. Personally, I find it ten times easier to turn out a story with an electric machine, which relieves me of all mechanics; others don't like it at all. Extraneous matters also have their influence—domestic affairs, family worries, jury service, everything. Take the case of Blodgett, for example—you have read his stories and books for years past.

Blodgett had divorced a paranoiac wife and was living quietly in California with contracts to fill and everything happy. One night he got a long distance call; his son had been nearly killed by the mother, was in a hospital, would not live a week. He rushed east by airplane, saw the boy, was illegally arrested by a politician jurist who had combined with the woman, was served in a perfectly illegal suit to annul his divorce—all in a mere vindictive effort to harass him, as the lady's lawyers admitted. I adopt

Blodgett's language, as he told it to me. He jumped his bail and skipped.

There he was, a technical fugitive, given the worst sort of mendacious publicity, with an acute grief that harrowed every nerve. He was safe enough outside that particular state from the illegal actions, but—he was down and out. I saw him a week later and asked about work.

"Coming fine," he said with a glow. "Getting out about 30,000 words a week. Mostly humorous stuff—you have to write humor when you're knocked out. The old mill is grinding out the grist, and here's one fiction factory that can't be knocked out by a kick in the slats!"

There is a good deal to demand comment in the above story, and it is one answer to a moot question among writers.

Some claim that it is impossible to turn out even fair work with a perturbed and unhappy mind weighed down by calamity. One of our most promising fictioneers of a few years past simply dropped from sight for this reason. It has proven true in many cases.

On the contrary, Blodgett's case would seem to prove the reverse claim—that when a writer is overwhelmed by distress and worry, he can plunge into his work and by concentration turn out even better stuff than ordinary. Often humorous stories are the result of a tragic mind.

It all depends upon the individual, as do most other factors in the fiction business. U. S. Grant plunged into work and made it a dyke to restrain the flood of worries; so did Balzac and many others. Often one's best work is produced under pressure. Often it is not. No two of us are alike in mental actions and reactions.

Few writers will tell the exact truth about how they write a story. Some of them work certain hours each day, and so forth. It does not matter; we all do things differently, and the advice we give is not worth a tinker's damn. It is only a road-sign, telling where to go, not how to get there.

Do not work at home, however—that is one stern and ironclad rule. Only the other day I met a rising fictioneer, who was unduly interested on this point. Later his wife confided to me: "For heaven's sake advise Les to get an office somewhere! You can't imagine how dreadful it is to have him working at home! If it keeps on, I don't know what will happen."

Les got an office. I knew what would happen! No woman can have a more or less nervous, aggravating man on her hands

all day. Barely one in a hundred love-matches will stand such a test. Browning's did—it was the one in a hundred.

The fictioneer, living in a working world of romance and high action, needs to perform his work well away from the home. It doesn't matter if his stenographer or office gets on his nerves; but it matters tremendously if he gets on his wife's nerves, or vice versa. When one works at home, too, one too often plays away from home, which ain't none too good.

Something about our magazine fiction forbids a man to sit placidly at home, living a calm existence, and grind out thrillers teeming with "snappy action." If he be pressed by creditors and vexed with a thousand worries, let him translate this into fiction and find his refuge in work. Otherwise, the frenzied fiction may take its own dreadful revenge upon him.

BUT all fiction is not of this sort? True. There is some fiction moving along its leisurely, well-ordered way, unconcerned with incredible happenings, with some faint semblance to real life. Unluckily, there is little or no market for it. Such fiction de-

mands good writing, of which we fictioneers know little.

Just to prove it—

My wife had an idea for a novel. She interested me to the extent of planning it with her and writing it to suit her taste. It was a mystery story. Handled in the usual fiction manner, it would have made a corker, but she insisted on handling it otherwise. Not a murder in it. Not a gob of blood. Every time I spattered a little gore around, she wiped it off.

However, I tried not to cheat, and when we had it done to suit her, I read it over and tried to let her down easy. No excitement, no particular suspense, but, of course, a good story. Some publisher might take a chance on it, but mine certainly would not. Still, we sent it to him, and followed it to New York a week later. When we met him, I mentioned the MS. in an offhand, careless manner, but he gave me one long, hard look.

"My lord!" he exclaimed. "At last you've written a real story! Here's the contract. We're publishing it in June. Sign on the dotted line."

Which shows how little I know about the writing game.

(Next month H. Bedford-Jones will discuss the changing fiction market and the outlook for the future.)

Plotettes

BY CHARLES PENVIR GORDON

THE author of this claims to be the dumbest member of the scribbling tribe, and offers the following as proof:

For almost seven years, during which span I managed to trick editors into buying more than a hundred of my screeds, I tried to produce, and did produce, fiction of many types without the ghost of a plot-store. I admit to jotting down a notion at times and of even outlining an entire plot in advance of writing it. But generally I put off the arduous matter of concocting the next pot-boiler until the time of going to press, or typewriter.

Then would come a period of acute mental agony, as a rule, before the plot could be induced from its vague station of time and place into the specific now. Followed a tedious outlining of situations and creation

of characters, either mentally or on paper. This process consumed time as well as energy, and if there was any inspiration to begin with, by the time I was ready to pound the keys it frequently had become lost in the scuffle.

A recent warning slump and dissatisfaction with this method of hand-to-mouth plotting resulted in a decided change in policy, discovered through seeking for means to cheat the slump and get the production schedule back to normal. Characters, I reasoned, were the life of the story; it followed that they must be lifelike or the thing would be only a wordy corpse. I had been pursuing the custom of plucking tenuous characters from the ether, or wherever they lurk, as they were needed, a practice which often resulted in a character being that in name only.

A plan to create characters wholesale and reserve them for use in any emergency started the revolt. I would note name and description for future reference, and try to make the character seem alive, not just a name, by making him have certain distinguishing traits. It worked nicely. The character became more of a real person with every trait I endowed him with. Being made that way, he just had to do certain things. Very well, he did them in my little sketch of him. One thing led to another. In so many minutes my character had built a plot around himself. He lived!

I was pleased at striking more luck than I had anticipated. Building plots, always tough work for me, was more like fun than anything else, this way. I began another character sketch, choosing a different type for the sake of variety, and the same thing happened again. I started out to describe a character and ended up with a complete plot!

Not all these character sketches turn out as finished story designs. I call them "plot-ettes," because they are really little plots, or have the makings of such. With a character all decked out in strong traits, I know he will get himself into a tangle and provide the structure for an entire plot when put into action.

THE crux of the idea is that it is better to make the characters create the situations than to follow the hind-before method of having situations create characters to act in them. The latter process kept me bound to it until I hit on this little eye-opener. I imagine there are plenty of other scribblers, especially those among the action-story bunch, guilty of the same thing. The policies of popular type magazines encourage this; their editors' cry of "action!" drives the author to plan first what must happen, before he figures out who is going to do it.

Anyone who suffers from this weakness ought to get a lot of help from these little "plotettes." I follow the formula of jotting down, first, the character's name and a

minute description of features and general appearance, following that with notes on past history, perhaps, or what kind of place he was born in, or how he got the scar on his left wrist. Not all of this detail will go into the story, but it will make the character more real to you. This sketching usually suggests a number of titles. I may have a dozen at the end of the sketch.

My formula is something like this: "Pinky" Willis, a tow-headed stripling with a pinkish complexion, gray eyes, a disposition for mischief; handsome except for bow-legs; rather fastidious in dress; a fancied way with women and a leaning toward poetry of the romantic strain. A wizard with a rope. Cards have a fascination for him, but he won't play because his brother was killed in a poker game—

That last sentence built the plot in this particular story and led to all the trouble, or most of it. Pinky didn't exhibit his wizardry with the rope, but he was ready to do so at a moment's notice. Incidentally, this little fact almost caused the plot to develop along an entirely different course from the one it took. Which demonstrates the possibilities of these sketches.

Now, if a day comes when for some reason I am not working on a yarn, I spend the time creating "plotettes." Perhaps the sketch will end with simply the character's description, but there is a plot in every one, waiting to be developed. Each sketch is typed on a separate sheet and labelled Western, Air, War, Love, according to type. Each group is filed to itself.

I find it stimulating to alternate the types, to escape similarity, following an outline of a rough Western hombre with a young, sweet, blue-eyed girl. Perhaps the little love gems will never be put on paper, but they serve their purpose, and should I ever need such a character it will be waiting. An earnest half day spent each week at this sketching of "plotettes" is guaranteed to provide enough material to keep the most industrious scribe hustling.

NEXT MONTH—THE AUTHOR & JOURNALIST'S ANNUAL FORECAST NUMBER

The March issue of **THE AUTHOR & JOURNALIST**, now under preparation, will be the Annual Forecast number, an annual issue which has developed into one of great importance to readers. Special features of this issue will be an authoritative summing up of market trends by the staff of **THE AUTHOR & JOURNALIST** and other authorities, the Handy Market List of Periodicals, a complete Marketing Chart similar to the chart which proved so popular last year, publishers' announcements, and an exceptionally keen analysis of the market situation by H. Bedford-Jones.

To insure prompt receipt of the March Annual Forecast Number, make sure that your name is properly entered on the subscription list.

Advertisers desirous of being represented in this popular issue (which will be kept for reference by the majority of readers over a several months' period) should lose no time in contracting for space, which is available at no advance over regular advertising rates.

A Novelette Out of Nothing

BY WARREN HASTINGS MILLER

THE palpitant pops are strong on plot. You will find that out, you younger writers, before you have gone very far with your offerings. Some teachers seem content to describe a short-story as a simple situation and its solution. So it may be; but only for the very highest class of magazines, where an author's charm, his thought, his penetrating study of some face of human nature, is ninety percent of the story and plot one-tenth. The pops are otherwise; they want action, difficulties, complications, a whole lot to happen between that opening situation and the grand finale. They don't want much else. Locale means nothing to them; I have read alleged Orientals in dozens, where the opening paragraph gives the author away as never having been there. Accuracy of detail, ditto; the less put in the better. Logic of plot, the same; they get away with the most improbable events. I know but three or four where these things all count, and one of them has moved up to the big flat size, having the largest circulation mainly because of that. But we must sell to the pulps or starve, since no one or two magazines can run an author's output all the time. Give the other good man a chance. . . . So we meet the demand and fill the story full of PLOT.

That old standby, the plot chart, that has served me faithfully in designing stories for the last five or six years, has not appeared in *THE AUTHOR & JOURNALIST* for almost that time, so it would appear that a whole new crop of authors and authorettes would find in it something they never heard of before. I give it here to start off with, and will follow with how an entirely nebulous plot idea was built into a whole novelette on that outline before a line of composition was attempted.

PLOT CHART

THEME
PLOT GERM
CHARACTERS
DRAMA
ATMOSPHERE
UNITY
SETTING
TIME

OPENING—Reveal inciting motive.
Reveal theme.
Reveal characters.
Reveal time and setting.
Reveal situation.

BODY—First incident of plot development.
First moment of suspense.
Cause of Crisis.
Crisis.
Second incident of plot development.
Second moment of suspense.
Crucial situation.
Cause of Climax.
Climax.

CLOSING—Denouement.

PLAY that over on your piano. I write out one of these on a sheet of paper as the first act in beginning a story. I may not fill it out completely. Maybe stuck; sometimes preferable to let it lie, after filling it up to second moment of suspense. Then neither I nor the reader has any idea how it is all coming out. But it is better to have the climax already in mind, so as to hop straight for it without any lost motion. Sometimes the imagination balks at Crucial Situation while all the opening is crowding to be written and you can see ahead as far as the crucial situation, but have no idea how you are going to get them out of the fix. No matter; sail in and write, the idea will pop up before you get that far.

This plot chart was originally devised by Culpepper Chunn and modified by me with two elements that seemed necessary, namely, Theme and Drama. The first is some basic fact of human nature that needs to be presented in story form or there is no sense in writing the story at all. Without some poignant theme motivating the yarn throughout, it becomes "a mere dog-fight about a lotta gold," as Friend Son once criticized one of his father's tales. And Drama is the clash of human wills involving character, so without it the story lacks personality. It takes two people to make drama; hence the story of a man fighting some force of nature is always thin ground. Better put a man into it, on nature's side, if you want the reader's sympathy really aroused. . . .

With those two additions let us see how it

works: I said that there was an entirely nebulous idea floating around just before the plot chart last went into action for me. An action story of the great war from the Navy angle was wanted, market for it wide open and waiting.

O. K. Let's see, there was not much that the Navy did during the war, outside of chasing subs and convoying troops. I saw my bit as reserve gunnery officer of the *Utah*, but it was after it was all over and we never fired a shot save in battle practice. No hope of a battle-wagon story with any action in it. The pops will believe most anything, but not that. . . .

PLOT IDEA: One of our transports was carrying enough powder to run a whole battle, besides a regiment of troops. The Krauts did their best to get her, but she arrived safely in Quiberon Bay—and then took fire and the Navy did some fine work rescuing those troops, with the whole business likely to go over the moon any time. *Ha!* Story idea! *Why* did she take fire? They could probably tell you some simple reason, or probably not, but for story purposes all you have to do is use your imagination. Well, a nebulous idea, but a long way from a story yet.

Now, if you were on one of those convoying destroyers and your chum was a swatty on the transport, you would feel a lot more interest in the fire, wouldn't you? Two main characters, then, Army and Navy. Still no story, and won't be even one suggested—save that fire saved for climax—till those two characters come in and say, *Howdy!* to you in the flesh and blood. . . .

Here they are! as Amos and Andy are announced. Only these two are not Amos and Andy; they are—now the **THEME** emerges and we can begin to think about writing a story—cannon fodder. Old stuff, but ever poignant, the way all sorts of grist was fed to the guns, the genius and the laborer alike, millions of young entities, some bearing enormous gifts to the world, all wiped out in the indiscriminate slaughter, as if told to jump into the spinning flywheel of a great engine. And they did, without a murmur . . . merely did their duty. . . . The world will never know what it has lost; it simply sees that there are no front-rank composers, authors, artists, thinkers, following on after that generation of stars that died in the nineties. We get quacks, *poseurs*. . . .

I knew such a man; composer, young genius . . . might have given us *one*, after Macdowell. When I last saw him he was a

ragged swatty with a black eye. That eye intrigued me; to put the Great Soul, as I called him, into the ring against some roughneck who had handled structural steel all his life . . . good old Army custom. But he had a gleam in his eye and a quiet satisfaction over the good punch he had landed; also was furring up under the coarse but wholesome Army chow. Music? He had not given it a thought since the draft. . . . So he hopped aboard my transport and I let him come, with regrets. *What* a life to waste, over there in the barrages of shrapnel and storms of machine-gun bullets!

The Navy man? Oh, he arrived soon after, a great burly, rollicking fellow who wrote the most manly and powerful sea story prose a certain magazine ever published. You won't see any of his stuff now. . . . He was a thorough seaman, but he had no idea of assuming any of the responsibilities of an officer, so he enlisted as a plain gob, remained a gob throughout the war. He and the swatty were chums in the good old days before prohibition and used to go on canoe and hunting trips together when those simple amusements were enough for anyone. He felt the way I did about the Great Soul; it was a shame to send a genius like that into the hell of the Western Front. He ought to be protected, as far as it was humanly possible, for the future world's sake. His own little gifts—well, no matter, the world might lose an author too, but that didn't count. There is something mystic about music. . . .

Now, a Real Story would pursue those two to the end, in futile heaps of bones flung into a general graveyard somewhere in the Argonne. But the pops want them to come through and also to strut their stuff on the destroyer and the transport, so we do violence to the facts and let them live. Tragedy is OUT. There were too many tragedies. . . . We want lies, for the next generation—look at the dozens of war magazines. The glory of war, heroism, that is what the public wants; so our two must survive and triumph.

LOOKING over progress, so far, on the plot chart, we have a **THEME** worth laboring—the sinful waste of artistic genius thrown headlong into the maw of the guns; we have a **PLOT GERM**—this to happen, or risk happening, in a fire on a powder ship; we have two main characters who exemplify the Theme. We write this into the plot chart, in brief, pungent sentences, giving our

characters appropriate names, and we come to DRAMA.

Now this is difficult without human conflict. You can pile up the forces of nature against your hero without arousing the reader half as much as if his opponent were a man. The clash of wills involving character. . . . Nature has no character subject to human motives. The space opposite Drama cries for a third man, a human opponent for those two. He can motivate the fire, he can do anything, but it must be at cross-purposes with the aims of those two. Who is he? Let us leave him for a while and glance over what else in the plot chart has to be filled in.

ATMOSPHERE comes next. As this story involves a transport, it must be a sea story. Its atmosphere reflects the state of mind of the principal character; and this principal character is *not* the genius going over to be fed to the guns, but his chum, who wants to protect him as far as he can. The atmosphere, then, will be from the naval end, the sea and its fighting ships.

UNITY, next. As it ends in a fire, there must be a voyage across. Unity always derives from the Theme—the ardent desire of our sailor to save the waste of a precious life, that of his genius chum. So far as he is concerned, it means seeing him safely across the Atlantic. All his actions will be motivated by it; unity of purpose.

SETTING and TIME. These require not so much thought. To keep the two characters on-stage, the setting should be alternately on the transport and on the convoying destroyer—not a story with two viewpoints, mind you, but means will be provided for them to get together during the various twists of the action. The Time is 1918. When, in 1918? To provide action all the way across it must be that part of the year when German U-boats were operating on our coasts. As she carries powder enough to run a whole battle, it may well be the time shortly before our first big push at St. Mihiel.

Noting these in on the chart, we look ahead at the OPENING. Reveal inciting motive: How about that black eye of the Great Soul's and a meeting on Thirty-fourth Street in war time between the two chums? Neither knows when his ship is going to sail, but the black eye tells that the mystic dreams of the musician are already being replaced by the fighting spirit of the soldier. On to France! The Theme reveals itself immediately, with sailor chum's solicitude that this sort of thing has to be. His own literary aspirations are already stifled, and we have sympathy for him for it, but to him

it is far less a matter than that such a gifted being as a composer should be carrying a gun. They horse each other; as usual, in bringing all this out, no serious treatment; we get an entertaining self-revelation of both characters. The proposed time and setting are foreshadowed in their talk. The situation develops: both are going over soon, maybe one chum's ship convoying the other. They hope so; particularly the sailor.

A look ahead at BODY shows that a lot has got to happen between this situation and the climax, where that powder ship is afire, if the pops are going to like it. We have elements already quite likely to make things happen; a ship full of powder, enemy subs who would do their best to sink her on both sides of the Atlantic, a cause of some kind for the fire breaking out when she does reach Quiberon Bay and the powder is in greater danger than ever. Our ship is nearly in, but—

To sketch in the incidents leading up to a crisis and a crucial situation we had better turn back to DRAMA and consider that third party to the action. The two must foil this man, whoever he is. He should be somebody with power for evil enough to keep the transport in danger all the way across. How can one man do that, with the convoy zig-zagging on secret courses that would throw off any submarine after the first attack?

How about a spy on the transport? Nothing startlingly original about that, but it is the stuff that war stories are made of. O. K., we're off!

First incident of plot development: Rendezvous at night far out at sea, both ships sailing under sealed orders. Torpedo flash in spite of the keenest watching by the destroyer. Transport damaged, but can go on. Chagrin. Mystery; how in the devil did the U-boat pop up out *here*, at the exact time and place?

We get our *first moment of suspense* when sailor chum goes over in boat with a carpenter for repairing transport. He is filled principally with humiliation that they had failed to spot the sub. It develops that what they had both hoped has come true; this transport is his chum's boat and his destroyer is to convoy her over. Reunion between them on board.

CAUSE OF CRISIS: that strong brain of his soldier chum's has been thinking about this while everyone else is filled with flurry over the immediate facts of the sub and the damage and who's to blame. His logic shows the sailor that all this can be no other than

the work of a spy, either on the transport or the submarine—and we arrive at CRISIS in the story. Enter drama from that moment, the discovery and frustration of that spy by the two.

Second incident of plot development: Confirmation of their suspicions that there is a spy mixed up in this mystery. By dawn the destroyer herself is attacked by a second torpedo. Escapes it; they will have the U-boat for company all the way across, it seems, and it is necessary to throw her off by some ruse. *Second moment of suspense:* The sailor chum is sent over to the transport with data on a new secret rendezvous. They are to separate that night, the destroyer to keep the U-boat amused while the transport sneaks away to the rendezvous. Soldier chum reports progress in locating his man. He sleeps near the bosun's room, who snores. Has kept him awake. About two in the morning the snores stop and the bosun is busy about something. As he was a former merchant officer on the ship when she was a German liner, he will bear watching. May be dropping message cylinders out his port-hole for the U-boat to pick up. . . .

WE are only in the middle of the development of the story at this point and a third incident of plot development appears necessary. Look out for that! If more than two are required, the thing is likely to grow to novelette length before you can stop it. Now is the time to consider whether this is to be a true novelette, with change of viewpoint in the chapter divisions, or a long short-story having divisions at climactic points to let the reader take a breath, as Kipling used to do with his twelve-thousand-words. There seems no point in giving the spy any viewpoint chapters of his own, so we decide then and there to break this one into climactic divisions, keeping to the viewpoint of the two chums throughout.

Third incident of plot development, then: At dawn the destroyer approaches the new secret rendezvous, to find the U-boat already there and attacking the transport on the surface. Drives her off. The suspicion is now complete that all this is the work of a spy on the transport. The sailor chum then has an idea of his own, which is to take the destroyer's small motor boat that night and follow astern of the transport so as to pick up whatever message may be dropped. He gets permission to do so from the skipper.

Third moment of suspense: Alone at sea in a small motor boat. He is live bait, it

having been arranged that he is to send up a rocket for the destroyer to come, in case the U-boat comes up to capture him—which she is quite likely to do. The zero hour approaches at two in the graveyard watch, when that bosun seems to be dropping messages.

Crucial situation: A tiny spark on the sea, appearing and disappearing over the wave backs. Following the transport a mile astern, the sailor chum picks up the message cylinder. An ingenious device, with a miniature buoy lamp on it that lights up after being some time in the water. Message in German wrapped around the lamp battery inside. He pockets the message and sets the cylinder afloat again, with the idea of following it till the U-boat comes up for it, then sending up his rocket. He hears a cry for help in the night. He steers for it—and picks up his soldier chum, who has been thrown overboard by the spy in his effort to frustrate him. They read the message. It gives latitude and longitude of the next zigzag turn, and adds that the spy proposes to fire the transport in Quiberon Bay, so as to blow up her powder, if the U-boat does not succeed. And then the U-boat comes up.

That seems enough Crucial Situation to devise. We work on to the Climax. This, of course, is the fire on the transport and the frustration or near-frustration of the spy. It must be a red hot fight, to give the fans their thrill. He-man stuff.

That entry, *Cause of Climax*, fills in: They send up the rocket, but it fails to bring the destroyer. Left to themselves on the open ocean, they escape the U-boat during the night and head for Quiberon, four days distant. No use trying to pick up the transport and the destroyer at the next zig-zag turn as given on the message paper. They have shaken off the U-boat from the convoy by picking up that message; remains to get to Quiberon first and get aboard the transport in some disguise when she comes in, so as to catch that bosun before he can fire the ship.

They do this by pressing a French fishing lugger into service on arrival at Quiberon, leaving the ship's boat anchored, and going out to meet the convoy in the lugger. They board the transport coming in, disguised in fisherman sweaters and old pants, ostensibly with a letter for the colonel commanding, from shore.

We arrive at *Climax*: They elude the sentry conducting them to the colonel, dive down companionways and corridors leading

to No. Two hold, where a lot of lorry oil and gas is being taken over in barrels. Opening the bulkhead door, black smoke rolls out. They see a figure through the murk, down a passageway between the barrels, kneeling over a pile of burning waste. Desperate battle with the spy, who is a lieutenant in the German navy and a turnverein champion. Stifled with the smoke and bent on saving his soldier-composer chum at all hazards to himself, the sailor releases his grip on the spy's automatic and drives in the punch that knocks him out. They fall in a heap over a door sill leading to the forward hold; the sailor has just strength enough left to drag his chum and the spy through and slam the door on the fire. Collapses.

THERE! A whole novelette out of the bare fact that a transport full of powder took fire once, during the war, in Quiberon Bay. To make it something else than a mere dog-fight, care must be taken that the Theme shines out all through the story. There is plenty of chance for this; the sailor chum's protests at the risks his genius chum is subjecting himself to throughout the action, his protective instincts given full play, particularly during that last fight.

And, in the *Dénouement*, the Theme alone had best have the center of the stage. In the action you cannot get to the reader a word beyond that capture of the spy and the temporary check to the fire. Amateurism would fumble on to a rescue of the heroes, explanations to the commanding officers involved,

congratulations, maybe medals. Would spoil the climactic effect; and where's your final affirmation of the Theme?

Instead, we brush in all that with a few brief sentences and go straight on for the Theme. The soldier chum has still the barges of the Front ahead of him. His sailor chum does not hear from him for three months, gets worried, and applies for leave to go up to his sector and see what has become of the cuss. And there, quite by accident, he stumbles into an enormous wooden hall in the rest sector back of the Front.

All the Army not fighting seems heading that way. He goes inside just as a huge military orchestra bursts into the grand finale of the Beethoven Fifth Symphony. The inspiring and exalting effect of it is overpowering, rouses the hall into cheering thousands of soldiers lifted out of their weariness and discouragement and given new hope, confidence, will to victory, through the power of Beethoven called down out of the skies. The young officer wielding the orchestral baton turns and bows. It is the soldier chum. The Army has found him out; there is a better way for him to win battles than dog-fighting with a bayonet in No-man's land. . . .

EDITOR'S NOTE: Readers who have been interested in this laboratory analysis of the method by which an experienced author evolves a story out of nothing, may desire to follow the development of the story to its completion. They will find the completed novelette, "Powder Ship," written by Mr. Miller on the plot here outlined, in the March issue of WAR STORIES, which Editor Richard Martinsen informs us will be on sale at the newsstands the first week in February.



"WRITE 'EM WHEN YOU FEEL THAT WAY!"

BY PHYLLIS B. MORDEN

IN April, May, June and July
 And August, though I'd try and try,
 I never had a single thought
 For the sort of rhymes I ought
 To be writing. "Fool," said I,
 "New Year's is the time to cry
 Wishes for the New Year. Say!
 Write 'em when you feel that way!"
 Now when it's ninety in the shade
 I market verses that I made
 At twenty-two below. This, bards,
 Is the trick in greeting cards.

What Opportunity Has the Author in Advertising?

BY EDWARD MOTT WOOLLEY

Author of "Free-Lancing for Forty Magazines," "Writing for Real Money," etc.

PART II—HOW TO WRITE NARRATIVE ADVERTISING



Edward Mott Woolley

SO, by the methods outlined last month, the writer gets the order for a special article, the writing of which is no more difficult than the preparation of a good magazine article or fiction story — except that it does require more careful analysis and selection of the material used, as

well as knowledge of the people who will read the narrative advertisement.

The advertising writer will have the best success when he acquires skill in holding up a mirror in which the possible buyer of the goods can see himself and his own problems, in relation to the product advertised.

This is a big subject, and can barely be touched upon here. The same idea, in a restricted way, may be applied to *display* advertising, which often is almost incredibly dull, cold, and lacking in human characterization. Probably ninety-five per cent of all advertising has no suggestion of the elements that draw eager readers to the news columns; no hint of the ingredients that fill the theaters and movies; not even a touch of the novelist's craftsmanship that moves his readers so deeply.

Just how to inject into advertising some reflection of this dramatization is a problem for the writer who adventures upon this field of big opportunities. It is logically a writer's craft. His experience in general writing should be valuable to him in almost any branch of advertising if he studies the art of adapting his skill to particular requirements. As I said in a former article, "The delineation of *life* is an important

function of the author in advertising, as it is in the fields of literature. This is true whether he produces beautiful copy or not.

. . . If he can make his copy move and breathe and struggle, if he can put dissensions and human obstacles in it, if he can inject some of the crudities and passions and sentiment of real people, then he will earn for himself real money. The sellers will pay him for setting their advertising so far out of the common lot that people will catch it as they run."

Yet the fine art in all this must include the attainment of just the right balance. The novelist's skill in advertising often lies in the very concealment of that skill; must consist in attracting and holding attention without extraneous devices that protrude.

The artist in advertising does a far better job, as a rule, than the author who takes a flyer now and then in this magic field of cash; yet the pageantry of modern advertising has run wild, many advertising men believe. Some of them attribute this in part to the dearth of gripping copy that can substitute in a measure for "huge and elegant pictures," as someone has said, "pictures that have no connection with the goods offered—but which on the other hand dominate the attention of the spectator. Truly, modern advertising is too often a spectacle, and the people who ought to be readers are in truth not more than spectators of sublime advertising art."

He might have said that advertising copy is too often made up of fancy, easy-swinging phrases that are empty shells, with scarcely an iota of the informative matter that might sell the goods; they are without a single line of that graphic depiction which feeds the eyes and penetrates one's skull.

LET us revert briefly to the subject of narrative advertising, which offers the author his best opportunity at the start. The narrative types are numerous. The aspir-

ant in this direction should study all the booklets he can collect, all the narrative advertising published in newspapers or magazines. Many of them are fine examples; others quite the contrary. His job is to make his own work interesting, from the reader standpoint.

What does the reader like? Not descriptions of mere machinery, not statistics *per se*, not architectural detail, not any of the dry minutiae that encumbers so many printed effusions. First of all, the reader likes *people* in whatever he reads, either directly or by suggestion. There are devices in the writing art through which the human element can be injected even though specific persons are not mentioned.

Thus in the story of kitchen racks the skilled writer would set up in the minds of his readers a picture of persons who use the racks, or who benefit from their use. The unskillful writer of this piece of narrative advertising would create merely a word picture of the factory, machines and product. He would measure up the square feet of floor space, and describe the power plant.

Every advertising article has its own problems, yet in nearly all narratives of this type the biggest puzzle of the author is to substitute persons or their reflection, so far as he can, for dead description and technical stuff. The industrial plant or store should be just the background, scenery, while the advertising stage must be peopled by its human cast, perhaps flitting in and out unobtrusively. Some of them may be mere shadows, but if the reader is to be held through the entire narrative he requires this contact with his own kind.

Of course not every industry or merchant possesses enough human interest to make an absorbing narrative, and even if he has this tentative material he may refuse to see it. He may give specific directions for an article built along his own ideas. The writer will have to compromise at times.

FIVE hundred dollars is not an unusual price for an advertising narrative of the better type, and among writers of reputation in this branch of advertising work a thousand dollars, and more, is not uncommon. There are instances that I know at first hand where narrative advertisements of three thousand words have brought the author around a dollar a word. Part of this may have been accounted for by reputation. A name may be worth something, but I know that a name of itself would not get results.

It is the story that makes the advertising valuable.

These higher prices, of course, do not apply to the great majority of advertising writers, any more than high rates are within the experience of many magazine writers, or large royalties come the way of authors generally. For the younger writers these alluring figures are merely future possibilities—perhaps a long way off, and quite improbable. Who can say where luck or circumstance will strike, or where some original and outstanding piece of work will suddenly lift a writer out of obscurity and put him in the highest preferred class!

Five hundred dollars is not too much to hope for, right now, even for writers who are not nationally known; in fact, for writers who are scarcely known at all. If they can demonstrate their ability to produce results their principals will not be concerned over their names.

Beginners will not expect five hundred dollars, of course. Two hundred, a hundred, fifty, or whatever they can get. The matter of pay at the start is not so important as the acquirement of background—something to use as a talking point when soliciting this sort of work. A beginner might better take his first few jobs without pay, or for nominal fees.

The fact remains that this field is far underworked, despite the large number of writers who are struggling to get by in the magazine and book fields. Despite the number of advertising men abroad in the land.

The United States is full of corporations, banks, stores large and small, and enterprises of every description that would pay for skilled narrative advertising service. They are hidden in every possible classification of business enterprises, as well as in professional groups and all sorts of income activities. An unsolicited order came to me within the last few years from a political organization in a small city a thousand miles from my home—which is in the outskirts of New York.

Let me close with a piece of advice that I put at the end because it ought to sink in and stay. I should like to leave it permanently in the minds of those who are especially interested in this article. Go to the public libraries and read the advertising publications, or get the periodicals somehow. Read everything you can get on advertising, and study *advertising* itself. Don't go it blindly. Vocational education is tremendously neglected, yet within it lies the key to success.

The Writer's Income Tax

Prepared in Collaboration With Income Tax Authorities

THE Collector of Internal Revenue has opened season on incomes. It is the "Ides of March" for writers as well as others who are subject to filing an income tax return.

Suppose, then, in order to make clear any doubts relative to the reporting of a writer's income and the deductions to which he is entitled, we have a sort of a forum:

Q. What form should be used?

A. Form 1040, which contains Schedule A for the reporting of incomes from individual businesses and professions.

Q. What deductions are allowable?

A. In general, being in the business of writing, you can deduct all *necessary* expense in connection with your production. Bear in mind that word, *necessary*. The allowability of your deductions is tested by it. Some unquestionable deductions are: Costs of stenographic help; supplies, such as paper, ink, pencils, typewriter ribbons; typewriter repairs; photographic equipment; story sales expense; express and postage; rent of office; telephone and telegraph; necessary traveling expense; depreciation on typewriter, furniture and automobile, the latter applying more in the case of a trade journal writer than any other. If you use a dictaphone, consider depreciation on the machine, plus cost of records and ordinary and necessary repairs. There is also the incidental cost of trade journals and magazines and dues to author's organizations if they primarily are of a business and not a social nature. The cost of textbooks may not be deducted, but the writer may charge off depreciation on his reference library.

Q. What about the writer who works in his home?

A. He may deduct a proportionate cost of rent, heat and light and such expense in connection with the room he sets up as an office in a ratio that the room bears to the whole. If he owns his home, he may consider a percentage of the depreciation on the cost. For example, a writer using one

room for his workshop in a five-room house could deduct one-fifth of his rent or taxes, lighting, heating and similar expense of upkeep.

Q. Are there any exceptional or extraordinary deductions in order?

A. Some writers, it must be admitted, work under peculiar circumstances by the very nature and requirements of their contracts. Expenses in connection with such contracts are apt to appear rather large and disproportionate, but they are there nevertheless. In order to avoid the trouble of future investigation, it is suggested that writers furnish sufficient detail in such cases. Give the facts and circumstances under which you work, nature of your contract, and more than enough data, and the chances are you will not be bothered.

Q. What about this earned income controversy?

A. It would appear, by the very nature of a writer's business, that all of his income is actually earned income through his own personal service. The Bureau of Internal Revenue in Washington, however, has ruled that royalties do not come within the definition of "earned income" as set forth in the Regulations. Apparently, then, it may be construed that outside of royalties, all other income from writing is earned income.

There is, however, an exception to this rule concerning royalties, on which it may be advisable to quote an opinion of the Bureau of Internal Revenue:

A publisher may enter into a contract with an author to write articles on certain subjects once a week for a period of one year for a newspaper, or to write a book on a certain subject, the publisher to copyright the literary work and pay the author a stipulated amount in cash, or a certain amount of cash plus a percentage of the income derived from other publishers using the articles or material in the book. In this class there exists the relationship of employer and employee and the consideration paid the author is for his personal services. Intellectual products of an author who contracts or is employed to write articles or books at some time in the future for publishers, in a majority of cases belong to the employer, and the author has

no tangible or intangible property right in the published property. It is the opinion of this office that both the lump-sum amount and royalties paid in this class of cases are for "personal services actually rendered," and come within the term "earned income" as defined in section 209(a).

In other words, when an author writes a book on speculation and is successful in placing it with a publisher, his resulting royalties are *not* construed as being "earned income." If, however, he writes the book to order, he is considered an employee of the publisher and his remuneration is "earned income," even though it may be paid in the form of royalties. In the first case the writer derives income from the sale or leasing of his own property; in the second case he has no property rights in the material but is paid for his labor.

Q. What may be construed as necessary traveling expense?

A. The cost of a trip taken in order to secure material for an article prepared to order for a publisher may be deducted as necessary expense. A trip taken in search of material for stories or articles that have not been ordered in advance is not allowed as a credit, even though the article may sell. Amounts expended in such a trip are in the nature of capital investment.

Do not try (attention free-lancers) to deduct any expense in connection with a promenade or tour hither and yon in search of material. This is in the nature of capital investment.

A trip taken by the author to New York or other publishing centers, in order to interview editors or discuss future work, would be construed as a business trip and the expenses would be allowed as a credit. If the writer's wife accompanies him, he cannot, of course, deduct her expenses.

Where a trade journal writer travels constantly or makes regular trips gathering material for which he has regular outlets, his traveling expenses may be construed as necessary to the conduct of his business, and would be allowed as deductions.

An itemized statement of expenses on all business trips must accompany the return.

In order to claim credit for expenses incident to ordered material, the author should be prepared to furnish documentary or other conclusive evidence that a contract exists.

If a publisher reimburses the author for expenses, the amount of the total remuneration, covering both article and expenses, should be entered as income, the expenses being entered as a deduction.

Q. What claim may be made for photos purchased for illustration?

A. The cost of photographs purchased for submission with articles may be deducted. This corresponds to the merchant's "cost of goods sold."

Q. When is an author concerned with the "earned income" distinction?

A. Only when his total yearly net income (after making allowable deductions) exceeds \$5000. All income up to \$5000 is regarded as earned income.

Q. In case the author's work is sold through an agent, should the total amount paid by the magazine be declared, or only the portion received by the author?

A. The amount received from the agent, after the latter has deducted his commission, should be entered as income.

Q. If a publisher fails to pay for material purchased and published, may it be claimed as a loss?

A. No. The amount involved is not to be entered as income, of course, since the author failed to receive it; but even though the use of his material prevents the author from selling it elsewhere, he is not permitted to claim the failure to receive remuneration for it as a loss.

Q. What credit may the author claim for taxes paid to a foreign country?

A. Besides the earned income credit, the writer may deduct income taxes paid to a foreign country on the foreign sale of material. Your agent in most cases will call this to your attention in rendering his statement of income from this source. Form 1116 should be filed with your return to substantiate such foreign taxes paid. Of course the writer must enter as taxable income the amounts received from foreign countries, only the tax paid thereon being deductible.

Q. Is the cost of professional criticism or a course in any branch of writing deductible expense?

A. No. This is educational, an investment in personal capital, so to speak.

Q. In case of doubt in making out the return, what is the best course to take?

A. If you are in doubt about anything, do not lose any sleep over it. Call at or write to the Collector's office in your district and state your questions clearly.



The Radio Play

BY JOHN W. CARL

Managing Editor, Radio Writers Guild, Chicago

WHEN the radio play comes into its own, it may well deserve the popularity of the short-story and the movie; considered as an art-form, it will be as distinctive.

The writers who will contribute most to the development of the new art form will not be those who attempt it because they can write facile dialogue. The radio play is more than dialogue. It calls for characterization; and plot—plot with complication, with everything that that implies; and it must possess a higher degree of unity than is found in the average short-story.

Unity in the radio play is eminently a thing worth striving for. The stage introduces setting and character by means of scenery, property, illusions, costumery, attitude, gesture, facial expression, words, tones, and inflections. At the lift of the curtain, these make an instantaneous impression through the eye as well as through the ear. But only words, tones, and inflections—together with sound “illusions”—are the media of the radio play. With only these the radio play must introduce setting, character, and complication. And these—setting, character, and complication—can be introduced only as dialogue proceeds; that is, by an *unfolding*, as in the short-story, with the difference that the short-story has the advantage of narration and description. It need not begin with dialogue, while the radio play must.

After the plotting of the play, the problem of the opening, accordingly, is the first to confront the writer; how to awaken and maintain interest while dealing with the preliminaries to the *action* of the play. It is a specific problem, largely, arising with the writing of each play, and no general advice as to handling is of much value. But in this connection should be considered the importance of a good title. The title has hardly been recognized in radio presentation. But it will be, just as soon as its bearing on the opening of the play is realized, as well as its function of attracting listeners in the first instance.

At a certain point after the beginning of the dialogue, the *action* of the play begins. Between the beginning of the dialogue and the point at which the action of the play begins, the interest of the listener must be awakened. The writer at this stage is restricted to the introduction of characters, setting, and the conditions which lead to the crisis. It is not easy, and sometimes it may not be possible to arouse interest solely by means of such static material. Hence a well-chosen title becomes a most precious ally.

TO emphasize the vital importance of a good opening, and a well-chosen title, it is worth while repeating that when the characters begin talking there is no listener interest, strictly speaking. That has to be awakened. But there may be curiosity, and when, in spite of one's best efforts, the opening proves a bit dull, curiosity may tide the listener to the point where the action of the play grips his attention. It is the title in that case which has aroused the curiosity. The listener attends to the preliminaries, which are somewhat dull, because the title gives promise of something interesting to happen soon.

I said that the radio play must begin with dialogue. To be exact, it may begin with sound imitation or sound reproduction, but the beginning should always be part and parcel of the play, and not a “lift” from the outside. Introducing characters, setting, and complication by means of an explanation by the announcer may sometimes be expedient, but it is never art. In effect it is advertising that the performance about to take place is a *play*, whereas the purpose of art is to create an illusion of reality.

It is profitable to reflect on the reasons for making comparison of the radio play with the short-story rather than with the theatrical production. The stage performance runs over two hours and encompasses the emotional content of a novel. Letting down the curtain not only effects a change of scene and time, but relieves the emo-

tional tension which otherwise would exhaust itself and deprive the climax of its effect. The brevity of the radio play, on the other hand, and its emotional content, demand compression and unity in the highest degree. Once commenced, the action, or at all events the emotional current of the play, should move as little impeded as possible toward the climax. Emotion must be conserved. Dramatic effect cannot be achieved if suspense suffers through frequent changes of time and place.

Transitions will be necessary. Inviolable adherence to an ideal unity is as little practicable here as it is in the short-story. However, it is well to hold the ideal in mind, and keep transitions down to the absolute minimum. Better discard the plot that demands too many of them. In the radio play the transition is a matter of much greater moment than in the short-story. It involves an interruption in the direct presentation by

means of words, tones and inflection—the writer must do his best to bridge the gap without serious loss to emotion.

It is not enough to interject a musical selection between scenes. If thereupon it becomes necessary to build up character and setting anew through dialogue, action is arrested where action is imperative. General formulas are futile, but the careful writer will study his material to discover whether a succeeding scene cannot be forecast in the scene preceding, and make the musical interlude a vehicle of emotion from one scene to the next. There is ample scope for ingenuity here.

RADIO dramatic art has only the media of words, tones, and inflection—but as so often happens, limited means will develop unsuspected capabilities. It is absorbingly interesting to watch the development of the radio play.



Editors You Want to Know

WILLIAM FREDERICK BIGELOW

Editor of Good Housekeeping

(BY CLARA SAVAGE LITTLEDALE)



William Frederick Bigelow

THERE are some men who claim to understand women. Just a few. Most women claim to understand men—but that's another story. But fewer men yet can claim to be leaders of women. (Although, perhaps, deep in his unregenerate, caveman heart that is

what every man would like to be.) To stir, to influence thousands of women, to have them hang on his very words, write to him and ask his advice, look to him as an oracle—Heavens! that's a vision for a man!

There are actually a handful of men who approach this enviable state. They are editors—editors of women's magazines. Take the big women's magazines edited by men—

and most of them are. They have a tremendous following—that follows.

You might picture a man who has power like that as a great burly six-footer, the masterful type. But I am thinking of William Frederick Bigelow, editor of *Good Housekeeping*. He isn't big nor burly. He has influence and power. But he is rather quiet about it.

If Mr. Bigelow hadn't become the editor of one of the largest women's magazines in the country, he would have made a cracker-jack poker player. I don't know that the two are mutually exclusive, but, anyway, Mr. Bigelow is not a poker player. But he has a perfect poker face.

I have heard would-be contributors to *Good Housekeeping* liken Mr. Bigelow to the Sphinx. He is rather like that. He will always see you if you have something to offer, and he will always listen to what you say, gravely, attentively, without interruption. You can't tell what he is thinking. But when you are all through, if you want an honest opinion—you get it. There is an honesty about Mr. Bigelow, a frankness, that will take away your breath, unless you are prepared for that sort of thing. Did you expect the editor of a women's magazine to

be conciliatory, suave, gentle? Not a bit of it. There is nothing of the pussy-footer about the editor of *Good Housekeeping* when he says what he thinks. He has a theory that only honesty can get one anywhere, that sincerity has power. You may think it quaint of him to believe that, but he does.

Mr. Bigelow is one of the most severe and always helpful critics in the editorial field, because he knows what he thinks and says it. If he doesn't know what he thinks, he doesn't say it. He has what is indispensable to an editor—a point of view.

But he hates just talk. Are you familiar with those best-little-wasters-of-time-in-the-world—the editorial conferences? At these conferences gather many and varied persons of many and varied interests, presumably to discuss that which pertains to the magazine. But where two or three are gathered together in the name of an editorial conference, there is apt to be talk, talk, talk—regardless of what pertains to the magazine. The editor of *Good Housekeeping* hates talk for talk's sake. He is rather taciturn. Editorial conferences are not his favorite sport.

That is because he is a busy man. Not the three-hours-for-lunch policy with him. He runs his work on business hours, and you don't sell your story any quicker to him by asking him out to lunch.

How did he happen to become editor of *Good Housekeeping*? Well, that begins back when he was a boy on a farm in Ohio—a 250-acre farm where he did his share of the farm work and liked it. He got his taste for hard work there and also his love for out-of-doors which is fundamental with him. Back on that farm, he read and read. He read especially literary news and reviews. And as he read, he began to want to have a part in the making of literature. He didn't want to write so much as he wanted to choose, to give other people a chance to

write, to have a hand in the making of literature in this country by helping to decide what should be published. He graduated from Ohio Wesleyan in 1905 and came to New York. Somehow, he got into an insurance broker's office. He stuck it out for four months, but it didn't look to him as though he would ever have much influence in the making of literature if he spent all his time collecting return premiums for brokerage houses. He heard of a proof-reading job on *Cosmopolitan* and applied for it. He was hired. On his way home, he stopped at the library and drew out a book on proofreading. That night he memorized the signs. He began his career as proof-reader, and any one who has ever read proof knows that it is the man of unusual ability who can withstand the dulling process of that job and fight his way out. In 1909 Mr. Bigelow became managing editor of *Cosmopolitan*, a position he held for four years. In May of 1913 he was made editor of *Good Housekeeping*. For four months, on the side, he edited *Hearst's Magazine* while the editor was away. He is the sort of man who can do that sort of thing—edit two magazines simultaneously—quietly, no rumpus about it.

For twenty-three years, Mr. Bigelow has been in the International Magazine "Shop." He knows the magazine game from beginning to end. That is demonstrated by the ever-increasing popularity of *Good Housekeeping*.

"Men read it," says Mr. Bigelow, showing you letters that have come in from men readers. "That proves the theory on which I edit *Good Housekeeping*—that it ought to be an all-round magazine, because I believe men's and women's interests are largely identical."

He doesn't believe in talking down to the ladies, you see. Perhaps that is why Mr. Bigelow is the success that he is.



Like the child playing with sticks and stones and water, and taking out of himself the difference between the reality and his desires, a great many adults are accomplishing a little and are getting their satisfaction out of their own imagining that their accomplishments are greater than they really are. It is easier to imagine that a piece of work is satisfactory to ourselves and to other people than it is to do it again and again until we have proved by every means in our power that we could not do it better.—WILFRED LAY, Ph.D., in "Man's Unconscious Conflict."

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announces that hereafter the following magazines of the Red and Blue Band series will be published on the every other month basis—March-April, May-June, etc.: *Outlaws of the West*, *Prison Stories*, *Gangland*, and *Racketeer Stories*.

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LITERARY MARKET TIPS

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Triple-X Western Magazine, 529 S. Seventh Street, Minneapolis, Minn., "today is offering one of the most wide-open markets in the field," writes D. E. Lurton, associate editor. "This magazine is holding no reserve stock of manuscripts on hand and is buying steadily. We are supplied with serials for a short time but are very much in the market for stirring Western stories in all lengths up to 20,000 words. We prefer that the novelette carry a thread of romance throughout the plot, but do not particularly care for girl interest in the short lengths. For shorts, the best length is from 5000 to 8000 words; for novelettes, 15,000 to 20,000. We are always glad to reply to writers inquiring about our specific needs, but for the next few months the need is so general for shorts that no particular directed aim is necessary. We want the regular Western story of glamorous action, the story that smacks of sagebrush and tumbleweed, hard-riding, hard-fighting, thinking cowboys in the wide range of Western activity. We are giving unusually prompt decisions and, of course, prompt checks with every acceptance. New writers as well as veterans in the Western-story field are being welcomed, the story itself being the sole consideration."

Harold Hersey announces that four of the magazines of his Red and Blue Band string, *Outlaws of the West*, *Prison Stories*, *Gangland*, and *Racketeer Stories*, 25 W. Forty-third Street, New York, will hereafter be published on an every-other-month basis. In their places, on the alternate months, he will issue four new magazines, the titles to be announced later. The fifth magazine of this group, *Gangster Stories*, will be published monthly throughout the year, instead of ten times a year. In addition to the Red and Blue Band magazines, this group includes also *The Dance Magazine*, *Ghost Stories*, and *Model Airplane News*, which will continue on a monthly basis.

All-story Magazine, 280 Broadway, New York, announces that Miss Amita Fairgrieve, formerly associate editor, has succeeded Miss Madeline Heath as managing editor. Miss Mabel M. Elmore has been appointed associate editor.

National Geographic Magazine, 1156 Sixteenth Street, Washington, D. C., "in addition to illustrated travel articles, publishes articles on scientific research in many fields, provided they are accompanied by excellent photographs of human-interest appeal," writes Ralph A. Graves, assistant editor. "They must be written in an interesting and entertaining style, with a minimum of technical phraseology. Accuracy is the first essential for any article adapted to the *National Geographic Magazine*."

Baptist Standard, Dallas, Tex., writes that it has discontinued the practice of buying manuscripts.

Radio Writers' Guild, 2255 N. Kedzie Boulevard, Chicago, writes: "We would like to examine MSS. of radio plays, running 15 and 30 minutes (approximately 1800 and 3600 words in actual dialogue). The theme and conception must be worthwhile, that is, there must be a genuine appeal to the emotions, with due regard to plausibility. Merely clever dialogue and wise-cracking is not wanted. Our preference is for straight drama, either of romance or realism, with strong characterization, genuine crisis and climax, one predominant character and the greatest possible unity, both as to singleness of impression and as to time, place and viewpoint. Writers may submit only the plot outlines if they wish, and we will indicate which plots are suitable for development into plays and be glad to give all possible help gratis in the writing of the plays. Good prices will be paid for accepted MSS."

Complete Stories, 79 Seventh Avenue, New York, is edited by E. C. Richards, who writes to a contributor concerning his requirements: "Our standard is high. I like Western stories if they are about real people, of the West today, with honest characterization and strong human interest. I like hard stories, but the hardness must have its roots in character, and there must be a certain amount of idealism in the yarn. I do not go in for blood for blood's sake. I still believe decent human beings are more interested in their kind than in the savagery of barbarous gunmen and gangsters. I never make heroes of killers and criminals. Writers familiar with lumbermen and the big woods might bear in mind that I should like to see stories with forest background and the human tragedy of the big woods."

Sweetheart Stories, 100 Fifth Avenue, New York, seeks "melodramatic short-stories and novelettes with mystery and adventure angles," writes Dorothy E. Grinnell, editor. Youthful, unsophisticated love stories rather than sophisticated, "sexy" stuff, are desired. Payment is at 1 cent a word on acceptance.

Five Novels Monthly, 80 Lafayette Street, New York, "uses only condensed novels of 25,000 words, and is in the market for adventure, romance, sport, mystery, and Western stories," writes John Burr, editor. "Whereas the story need not necessarily be from the girl's point of view, it is essential that love be the principal theme. We want a degree of sophistication, strong plot with good physical action and vivid characterization—distinctly modern people in modern situations. We are not interested in realistic, sex, or purely psychological stories. Whereas we use foreign settings, we prefer the leading characters to be American." *Five Novels* pays 2 cents a word and up on acceptance.

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Florence Brent Thompson, Oregon, wrote, "The check which I have just received from you in payment for my story, 'The Fate of Bill Laramie,' pleases me tremendously; I agree that the rate is extremely good; frankly, much better than I expected; and I feel that a great deal of credit is due to you for the successful way in which you have handled this."

Chauncey Thomas, Denver, wrote: "Your sale of my 'Heap Bad Kiowa' to Popular Magazine, after you had submitted it to twenty-eight other markets, is a tribute to your persistence in marketing a manuscript in which you have confidence."

Evans Wall, Pond, Mississippi, whose first book, "The No-Nation Girl," we placed for him with The Century Company, wrote: "I shall never forget the debt of gratitude I owe you. . . . Your counsel and encouragement led me to write the book."

The knowledge of markets possessed by The Author & Journalist is greater than that of most writers. We claim no magic formula which will enable us to sell unsalable work. The sales agency guarantees only to devote honest, intelligent effort to selling manuscripts accepted for that purpose. If material lacks sales possibilities we tell you so frankly, and briefly point out why. This does not mean that a full criticism is given. For detailed criticism, see rate schedule on back page.

The agency does not market photoplays, jokes, or verse. It handles articles and all types of salable fiction.

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IMPORTANT TO WRITERS

"The new writer has no chance" is a complaint sometimes voiced. It is unjustified. Clients of mine—every one a "new writer"—have sold to practically all markets, including Saturday Evening Post, Collier's, Red Book, Woman's Home Companion, Ladies' Home Journal, Pictorial Review, Cosmopolitan, the action magazines, detective magazines, etc. One sold over \$2,000 worth to one group last year. Several had novels published and plays produced. One had a musical comedy produced.

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Roy DeS. Horne, editor of *Short Stories*, *West*, and *Star Magazine*, of the Doubleday-Doran group, Garden City, N. Y., writes: "On the whole I agree heartily with the article by Richard Martinson in the January *AUTHOR & JOURNALIST* and think that he made a fine job of it. In one thing, however, he is in error. He says, I believe, that stories around 10,000 or 12,000 words are the hardest to sell to any all-fiction magazine. On the contrary, this is the very handiest length for all three of our magazines, and we cordially invite authors to send us stories of that length. While we try to buy good stories of any length whatever, the very handiest lengths for *Short Stories* and *West* are: complete novels, about 25,000 words; novelettes, around 10,000 or 12,000; short-stories, 6000 words or under. While we do use novelettes between 12,000 and 22,000 words, this is an awkward length, and it always pays an author to shoot for the editor's most convenient length. For *Short Stories*, we are very much in the market for good general adventure stories of all three lengths and set outside of the American West. Stories of out-of-the-way parts of the world, such as Alaska, China, the South Seas, India, Arabia, and Afghanistan are always in demand here. Of course, good Western stories are always a good bet for us, although they are likely to prove more useful for *West* than for *Short Stories*. For *West*, we particularly like Western stories whose characters and plots seem real and yet are full of suspense and excitement. Stories woven around the old worn-out themes of cattle rustling and bandits are not so good for us. Good Northern stories of Alaska, Canada, the Northwest Mounted Police, or the Gold Rush, all fit handily into the pages, as do also good stirring stories of lumber jacks and mining. A good mystery helps any story, in our opinion, although there should also be a large element of exciting adventure. In general, our needs for *Star* are the same as for *Short Stories*, except that we probably go in a little more for the unusual mystery-adventure story, and we at times allow a little more woman interest. Complete novelettes should be between 20,000 and 25,000 words. We can use a few good two-part adventure-mystery stories around 40,000 words in length. As this is a new magazine, we are starting on a budget smaller than our old established magazines. Our rates for new authors on *Star* will be 1 cent a word up."

Stamp's Magazine, 17140 Third Avenue, Detroit, Mich., is a new publication edited by W. Howard Stamp, who writes that short-stories of 1500 to 2200 words will be considered, and paid for on acceptance at 1 cent a word or better. A poem of 20 lines at 25 cents a line will be a feature of the front cover. A preliminary query is preferred.

Eastern Newspaper Service, 276 Tremont Street, Boston, "has discontinued the purchase of features of all kinds from free-lance writers," writes James Dempsey, editor. He adds: "So far as we know, all manuscripts, drawings, etc., submitted to us have been returned."

Far East Adventure Stories, 158 W. Tenth Street, New York, desires no verse.

People's Popular Monthly, 801 Center Street, Des Moines, Ia., Ruth Elaine Wilson, fiction and feature editor, now reports the following requirements: "Articles of varied type, woman appeal, 500 words; short-stories of 5000 words and serials up to 60,000 words, preferably the romantic love story in American settings. We might use a mystery story. A generally optimistic type of yarn is desired, and occasional serious stories with happy endings. Ultra-sophisticated material, problem or triangle stories, domestic tragedies, murder, and Western stories, not desired. Payment is now made on publication at rates varying with the quality of material."

Youth's World, 1703 Chestnut Street, Philadelphia, is at present fairly well supplied with articles. Long general articles in particular are not wanted. Openings exist for short-stories of interest to boys, 2500 words in length, serials of four to eight chapters, editorials up to 500 words, and short fact items for teen-age boys. Payment is at ½ cent a word up on acceptance.

Puzzler, *Fair Play*, and *Independent Druggist*, issued by the M. P. Gould Company, 450 Fourth Avenue, New York, are no longer in the market for short-stories.

The National Bootlegger, 312 S. Clark Street, Chicago, is announced "as a farcical journal devoted to the country's youngest and fastest growing industry." Kristen Svanum, editor, announces that he wants "storiettes and sketches not exceeding 1000 words, and humoristic verse not exceeding 50 lines." Reports in two weeks and payment on acceptance are promised, rates not stated.

Black Mask, 578 Madison Avenue, New York, Joseph T. Shaw, editor, writes that a touch of romance is not objectionable in its fiction. "Swift-moving action stories, detective, Western, or border, in short-story lengths 6000 to 8000 words, and novelettes 12,000 to 15,000 words, are desired." Payment is at good rates on acceptance.

Girls' World, 1701 Chestnut Street, Philadelphia, seeks wholesome action stories for girls, 13 to 16, the proper short-story length being 2500 words, serials of four to six chapters of the same length. Illustrated or unillustrated informative articles of 200 to 800 words, and "how-to-make-it" articles of 200 to 500 words, are used. Payment is at ½ cent a word on acceptance.

The McKinnon-Fly magazines, 381 Fourth Avenue, New York, have passed through a reorganization and are now published by a new company known as Radio Science Publications, Inc., at the same address. The following magazines of this group are being published by the new company: *Screen Book*, *Wild West Stories* and *Complete Novel Magazine*, *Complete Detective Novel Magazine*, *Radio News*, *Science and Invention*, *Amazing Stories*, *Amazing Stories Quarterly*. *Plain Talk*, as previously noted, has been suspended.

Federated News Feature Syndicate, 167 Greenwich Street, New York, which issued a call for material in our December issue, seems to have faded from the scene. Mail addressed to the concern is returned with the post-office notation "Not Found."

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Abbott's Magazine, 3434 Indiana Avenue, Chicago, is a newly launched monthly magazine for negroes, edited by Lucius C. Harper, who writes: "We are in the market for illustrated feature articles of 3000 or 4000 words. No feature articles on individuals are desired unless they are negroes, but features of general interest will be accepted. Short-stories of 4000 to 5000 words, poetry, short miscellany, jokes, skits, and anecdotes are used. Payment is on publication at $\frac{1}{2}$ cent a word, poetry higher. A mystery feature for readers' solution will appear in the March issue."

Arcadian Magazine, Eminence, Mo., is announced as "an international folk-lore journal," in the market for articles and stories of 5000 or 6000 words. Payment will be on publication at rates varying from subscriptions up to 1 cent a word, writes Otto Ernest Rayburn, editor. No payment is made for verse. Small cash prize contests are conducted.

Juniors, 640 Doctors Building, Nashville, Tenn., published by the M. E. Church South, has changed its name to *World Friends*. It is edited, as formerly, by Miss Estelle Haskin, for children of 9 to 12. Short-stories of 500 to 2100 words, and poems of a missionary nature, are used. Payment is at approximately $\frac{1}{2}$ cent a word on acceptance.

Hollywood Nights, *French Follies*, and *Parisian Life*, 880 Bergen Avenue, Jersey City, New Jersey, edited by Henry Marcus, desire no contributed material until further notice.

Nifty Stories and *Real Smart*, publications of the Fantasy Publishing Company, 25 W. Forty-third Street, New York, are reported to have paid writers recently for material several months in arrears, and seem to be making an effort to square accounts with past contributors.

The B-B Service Company, 995 E. Rich Street, Columbus, Ohio, announces that it has a client, well-financed, who will use available ideas for newspaper contests, paying on a royalty basis or outright purchase price. It is preferred that ideas involve the use of coupons.

The Rebel Poet, 224 W. Pacemont Road, Columbus, Ohio, edited by Ralph Cheyney and Jack Conroy, pays only in prizes. It uses short reviews, articles on poetry, and radical poetry.

The American Intellectual, published by North American Publications, Ltd., 1479 W. Adams Street, Los Angeles, is the subject of a report from a contributor which indicates that its business methods are not such as to inspire confidence in writers who may contemplate submitting work to it.

Love Romances, 220 E. Forty-second Street, New York, Harriet A. Bradfield, managing editor, informs a contributor that it never uses first-person stories.

The Jewish Forum, 200 Broadway, New York, informs contributors that it has passed through "a period of unusual stress," but that it hopes to send checks for published material in the near future.

School and Community, Columbia, Mo., is not in a position to pay for articles, a contributor is informed.

The Northern Light, Holt, Minn., B. C. Hagglund, editor, pays for material only in subscriptions. It wants material "dealing with equitism, annular evolution and all phases of agnosticism, including verse with this viewpoint."

The Kansas City Journal-Post, Kansas City, Mo., informs contributors that it has so much material contracted for from syndicates and various sources that it is unable to consider more.

American Cookery, 221 Columbus Avenue, Boston, offers a market for articles on domestic science subjects, 2000 to 3000 words, essays of 1000 to 2500 words, and short-stories of 1000 to 3000 words. No recipes are desired. Payment is on acceptance at a minimum of 1 cent a word.

Picture Play Magazine, 79 Seventh Avenue, New York, edited by Norbert Lusk, purchases practically all of its material from authors experienced in supplying the "fan" magazines, and buys little, if any, material from outside writers.

Industrial Arts and Vocational Education, 407 E. Michigan Street, Milwaukee, Wis., is at present overstocked with articles on projects in woodworking, writes John J. Metz, editor. No home economics material is desired. Personal news items of industrial arts teachers, and new shop courses, are always welcome. For the next few months most of the articles accepted by this magazine will be paid for on publication.

The Musician, 113 W. Fifty-seventh Street, New York, is not purchasing articles from outside contributors at this time, writes Paul Kempf, editor.

The Billboard, 25 Opera Place, Cincinnati, Ohio, edited by Wilfred Riley, buys articles only for four special issues a year, and as these are prepared on assignment, it does not offer a market for free-lance contributions.

The Theatre Magazine, 22 W. Forty-eighth Street, New York, edited by Stewart Beach, is interested only in sophisticated articles on the theater, 1500 words or less in length. Payment is on publication at about 3 cents a word.

Motor Life, Chicago, has been consolidated with *A. A. A. Travel*, Pennsylvania Avenue at Seventeenth Street, Washington, D. C. Manuscripts intended for *A. A. A. Travel* should be sent to Verva I. Hainer. Touring and travel articles—motor, plane, or water—from 1500 to 1800 words in length, and poems of 200 to 250 words, are used. Payment is on acceptance at $1\frac{1}{2}$ cents per word, 3 to 5 cents for verse, photos, \$3 to \$5.

The Nation, 20 Vesey Street, New York, is a market for short factual articles on political, economic and social subjects, or based on the news. Occasional essays are used, also verse. Oswald Garrison Villard is editor, H. R. Mussey, managing editor. Payment is at 1 cent a word on publication.

Southern Fine Arts, 1373 Vance Avenue, Memphis, Tenn., which is designed to be the mouth-piece of the artistic South, seeks short articles and short short-stories, but pays only in subscriptions. Naomi Carroll Haimsohn is editor.

My Clients Received Over \$25,000.00 for Stories Sold in 1930

This amount represents the cash sale of short stories, novelettes, articles, complete novels and serials to leading American, British, and even a few foreign magazines.

THE NEW WRITER HAS A CHANCE!

Among These Were Forty-Odd Sales of Short Stories and Novelettes by Writers Who Had Never Previously Appeared in Print.

The group of writers who received these checks availed themselves of the professional guidance and services of an active New York agent in personal contact with editors and publishers. They were kept posted of current editorial requirements and were coached to produce stories in the style and of the types the editors wanted to buy.

WHAT IS BEHIND THE REJECTION SLIPS YOU RECEIVE?

You have probably been producing stories haphazardly as they occurred to you, hoping that one would be "original" enough to sell somewhere—and waiting vainly for that first check. But always there is a cold, printed slip!

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Contemporary Vision, 259 S. Forty-fourth Street, Philadelphia, a quarterly edited by Ralph Cheyney and Lucia Trent, "prefers poetry of the following types: social vision, modern themes, but not freak treatment. Patriotic verse and freak treatments not desired. Various contests are conducted throughout the year. Payment is on publication at 25 cents a line.

The American Girl, 670 Lexington Avenue, New York, does not pay for Girl Scout material.

The Farmer and Farm, Stock & Home, St. Paul, Minn., according to a contributor, buys no material except an occasional item on birds or animals for the juvenile department. All other material is furnished by contributing editors, of which there are sixteen.

Asia, 468 Fourth Avenue, New York, writes that for its purposes essays and articles built on themes are preferable to travel sketches.

The Prize Contest Journal, Coral Gables, Fla., has been merged with the *Contest Magazine*, Seattle.

The Christian Advocate, 150 Fifth Avenue, New York, informs contributors that material should be submitted to Dr. F. Diefendorf, contributing editor, as he purchases material for the syndicated section of all the *Advocates*.

High Spot Magazine, 79 Seventh Avenue, New York, is at present buying no more material, E. C. Richards, editor, informs a contributor.

Discontinued

Salvage, New York.

The Funnies, New York.

Talking Screen, New York.

British Market Tips

THERE is an ever-growing demand in the British press, both magazine and newspaper, for articles having woman-reader interest as their motif.

Higher general education, greater freedom and advancement in the business world have produced a generation of feminine readers who are extremely discerning. The modern woman of Britain, like her American sister, is no longer the slave of the home.

During the past few years several magazines have been placed on the market which are entirely devoted to her interests. *Miss Modern*, *Mother and Home*, *Modern Home* and *Woman and Beauty* are typical titles.

Novelty and topicality of presentation are all important and it is through these avenues that the American writer should be able to make his (or her) entry into the British papers.

Below are the chief publications accepting contributions for the woman reader:

London Newspapers:

Daily Express, 8, Shoe Lane, E. C. 4.
Daily Mail, Northcliff House, E. C. 4.
Daily Mirror, Geraldine House, Fetter Lane, E. C. 4.
Daily News, 22 Bouverie St., E. C. 4.
Daily Telegraph, 135/6 Fleet Street, E. C. 4.
Evening News, Carmelite House, E. C. 4.
Evening Standard, 47 Shoe Lane, E. C. 4.
Morning Post, 15 Tudor Street, E. C. 4.

London Journals:

Wife and Home, *My Home*, *Woman and Beauty*, *Family Journal*, *Home Chat*, *Home Companion*, *Woman and Home*, *Woman's Companion*, *Woman's Journal*, *Woman's Pictorial*, all publications of Amalgamated Press, Fleetway House, E. C. 4.

Home Notes, *Lady's Companion*, *Modern Woman*, *Woman's Friend*, publications of Messrs. C. Arthur Pearson, Ltd., 18 Henrietta Street, W. C. 2.

Woman's Life, Messrs. Geo. Newnes, 8/11 Southampton Street, W. C. 2.

□ □ □ □

Prize Contests

Scribner's Magazine, 597 Fifth Avenue, New York, offers a first prize of \$1000 and a second of \$500 (over and above the purchase price) for the best narrative, 2500 to 6000 words in length, of some personal experience or observation at first hand, which is concerned with an aspect of American life. The editors state: "The field is as broad as the United States itself. . . . Our aim is to illuminate through authentic articles the true character of American civilization and so to further the growing consciousness of national genius." Manuscripts will be read as quickly as possible and all those which are found suitable will be purchased outright and published. From these the prize winner will be selected. Manuscripts should bear the name and address of the writer, together with a self-addressed, stamped envelope for return if unavailable. Closing date, June 20, 1931. Address Contest Editor.

Stamp's Magazine, 17140 Third Avenue, Detroit, Mich., offers \$10 for a winning letter and \$1 for any other letters published on questions propounded each month. Letters are limited to 250 words. The current question is "Should divorcees ever be granted?" *Stamp's Magazine* also offers \$25 for a three or four-word slogan. Contest ends May 16, 1931.

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College Humor, 1050 N. La Salle Street, Chicago, announces that twenty-four cash prizes will be paid each month in a title contest. Contestants are asked to pick what they consider the best story in the current issue and then give it a better title than the one it carries. Prizes will be awarded as follows: First, \$25; second, \$15; third, \$10; fourth, \$5; next twenty, \$1 each. *College Humor* also conducts a monthly "blurbs" contest, prizes ranging from \$25 to \$1, in which titles selected from phrases appearing in the magazine are fitted to pictures published each month.

The National High School Awards for the current year, in which prizes are awarded by the N. H. S. A. jointly with a number of magazines and organizations, reach an amount exceeding \$8000. Following is a list of contests that remain open until March 15, 1931, together with names of magazines or organizations sponsoring them: *Scribner's* Short-Story Contest—First prize, \$50; second, \$25; third, a complete set of Robert Louis Stevenson's works. Also forty-eight state prizes, similar to the third prize. . . . *Boy's Life* Expository Essay Contest. "For the best essay on 'Something I Have Made Myself,' the Boy Scouts of America offer a gold Waltham wrist watch and a suitable second prize; also forty-eight loving cups for the best essay from each state. Length preferably not to exceed 500 words. To be accompanied by photographs, diagrams or drawings. . . . *American Girl* Literary Essay. "For the best essay on 'The Three Books I Have Most Enjoyed,' the Girl Scouts offer a first prize of \$50; second of \$25; third of \$10, also forty-eight loving cups for the best essay from each state. Length, 750 to 1000 words." . . . Poetry Contest. "For the best selections in original verse. Manuscripts limited to 100 lines. Prizes the same as in *American Girl* essay contest. . . . Book Review Contest. "For the best original reviews of books by living authors," prizes are offered of \$15, \$10 and \$5. Reviews must not exceed 250 words. . . . Magazine Review Contest. "For the best review of articles appearing during the year in standard magazines," prizes similar to those given in Book Review contest. Magazine article reviews must not exceed 75 words. . . . Editorial Contest. "For the best original editorial on a current topic of general interest," prizes similar to those in the review contests. Editorials limited to 250 words. . . . Current Events Contest. "For essays of not more than 500 words on 'Why My State is Famous,' a suitably engraved loving cup will go to the writer of the best essay in each state. 'This contest limited to pupils of junior high school grades.' . . . Current Science Contest. "For the best article on any science topic—not more than 1000 words in length," prizes will be awarded of \$50, \$25 and \$10, also 75 minor prizes. . . . *Magazine World* Art Contest. "For the best magazine cover designs for *The Magazine World*, prizes ranging from \$50 to \$5 will be given. There will be group awards for the best exhibits submitted by a school or art department, group exhibits to consist of eight designs." . . . There are also journalistic contests including News Story, Feature Story, Interview, Sports Story, columns and car-

toons contests—all offering good money to the A. & J.'s younger readers. All entries in these contests must be entered through the high schools. For information address National High School Awards, 40 S. Third Street, Columbus, Ohio.

The United Daughters of the Confederacy announces the \$250 Mary Lou Gordon White prize for the best story of real literary merit founded on the life of the early colonists in Virginia or one of the other Southern states, bringing out in fictional form the contribution made by this section to the making of American history. Half of the prize will be paid when the judges have made their decision, the other half on the appearance of the story in a well-known magazine. The story must be unpublished, not over 6000 words in length, and must be submitted under a pen name with writer's real name and address in accompanying envelope. All stories remain the property of the writers. Closing date, June 15, 1931. Submit manuscripts to Miss Marion Salley, Orangeburg, S. C.

Longmans, Green and Company announce that the \$2000 prize in their Juvenile Fiction contest was awarded to Mrs. Laura Adams Armer of Berkeley, Calif., for her story, "Waterloo Mountain." Out of 483 manuscripts received in the contest, fourteen besides the prize-winner have also been selected for publication.

Those who submit last lines in *The Household Magazine* limerick contests discover that in order to become eligible for cash prizes they must turn in one or more subscriptions. Had *THE AUTHOR & JOURNALIST* been aware of this requirement it would not have given publicity to the offer.

The Rosicrucian Fellowship, Oceanside, Calif., through its magazine, *Rays from the Rose Cross*, offers a first prize of \$35, second of \$25, third of \$15, and two of \$5, for the best occult or mystical manuscripts of not less than 2500 words. Suggested topics are: Mystical stories; personal experiences bringing out some phase of occult or metaphysical teachings; philosophical articles on mysticism, occultism, Rosicrucian philosophy or religion; astrological articles; scientific diet and health articles. No articles accepted on crystal gazing, mediumship or other negative forms of psychic development. Manuscript must be typewritten, double-spaced, with "Manuscript Competition" at top of first page. Closing date, April 1, 1931.

The Foster and Kleiser Company, Eddy and Pierce Streets, San Francisco, offers a first prize of \$1000, second of \$700, third of \$500, and 162 others, to a total of \$5000, for best letters under 500 words on "How Advertising Has Increased My Happiness." An important rule of the contest is that the contestant must *not* mention the name of advertising medium in which he saw the advertisement which influenced his life. "The judges are interested in the experience and not in the advertisement." Address Department of Education. Writers may enter as many letters as they please, but one person may not claim two prizes. Closing date, midnight, February 28, 1931.

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WHAT'S WRONG WITH THIS WRITER?

"I HAVE been free-lancing nearly five years, after two or three years' work on small-town newspapers and two years of farm-paper editing (along with more or less miscellaneous article-writing), but seem unable to make a financial success.

"I please most of the editors and folks written about, but can't turn out copy fast enough to earn a living wage. The first two years I averaged about \$1000 a year, gross, but since then haven't been able to devote as much time to the work.

"Of course, I have learned a lot about the game since starting, and work much more rapidly. I have had long talks with other successful writers, such as _____, and _____, but they seem unable to help me. They appear to work along the same lines I follow, but turn out contributions more quickly and get more money for most of them. My work is as good or better than theirs, yet I don't seem to get the price for it.

"In looking over a trade magazine in a local store I noticed a two-page article by yourself about store credits. Evidently, you got all the 'dope' for that article out of a government report, available to everybody. It never would have occurred to me that editors would pay for such work—nor that *Saturday Evening Post* would compensate a writer for an article on such a trite subject as turkeys.

"Spotting profitable subjects and markets evidently is one of the secrets of literary success. I have about decided that the time-worn advice to writers about sticking to a few lines is a mistake. A writer must be very versatile, a veritable jack-of-all-trades, to make the best possible use of his time, apparently.

"I have sold to some sixty magazines and am constantly extending my lines."—"B," California.

This writer has diagnosed his own case. His income is small because his production is small. His production is small, first, probably, because he lacks aggressiveness in interviewing. He requires for himself an obvious story before he goes to a source for the details.

Probably, too, "B" has a bad habit of calling three or four hours of more or less sustained effort a day's work. He would rather talk about writing than write.

We think it likely that he avoids stories which are hard to get and writes those which are easy, pleasant, to get. His production is probably not more than 15,000 words a month, if it is that.

He hasn't cultivated the ability to see stories. He should put himself on a quota basis, driving himself to write, say, 12,000 words in articles each week. Under such discipline, the ability to recognize stories develops fast.

The article by the department editor which "B" refers to was, as he points out, based on government data. The data appeared in three bulletins, each costing 10c, issued by the U. S. Department of Commerce. The subject was the National Retail Credit Survey. By virtue of a text in the field of retail credit, the department editor has some recognition as an authority. A dozen leading business papers paid premium rates for his analysis of findings of the survey in their special fields.

Qualify as a specialist—but be versatile, too, competent to handle articles on a very wide variety of subjects. That advice is best for nine writers in ten.

We have seen articles by "B," and they show considerable ability. If he will do the sweating necessary to double or triple his production, we want him to write us in six or eight months. His report will be interesting.

□ □ □ □

COUNTRY STORE MATERIAL

"DO you know of any business papers or house organs which buy material dealing with general storekeepers in country towns? I have on hand a short article describing a novel and successful sale of a country town storekeeper; but I cannot locate a market for it.

"All the old favorites such as *Rural Trade*, *Farm Journal*, *Merchants Supplement*, etc., are no longer published, and it seems as though the market for rural trade stuff is decidedly limited."—C. W., Riley, Kans.

If the stunt sold hardware, the material might be submitted to a hardware magazine; if electrical items, to an electrical magazine; men's clothing, clothing magazine, etc. We know of no publication devoted to country storekeepers and their problems.

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ABOUT YOUR MANUSCRIPT PREPARATION

BUY good typewriter ribbons. Be unafraid to spend 75c or \$1.00 for one. You will get a ribbon, which, so long as it is on your machine—if you have clean type before placing it there—will give a distinct impression. To judge from the letters and manuscripts of writers reaching THE AUTHOR & JOURNALIST, and which otherwise come under our observation, dirty typewriting is a prevalent fault among writers.

Double-space. Single-spacing is the abomination of editors; it instantly classifies the writer as a rank amateur.

You don't have to study typewriting at a business college to learn style rules. After a period or comma, space once before striking the next letter. Space twice or three times after striking the period which ends a sentence. Use two hyphens to indicate a dash. Many use a single hyphen, which is confusing. It seems incredible.

yet we know men who have been using the typewriter, turning out copy for years, who space at the end of a sentence before striking the period; and who do not space after a period following an initial.

Learn these style rules. Simply by comparing your own copy with with business letters reaching you from editors, you can learn the principal points. Get a typewriting manual; they are inexpensive.

Use paper of good grade. Buying typewriter paper at \$1.50 to \$2.00 per ream, instead of \$1.00 per ream, won't break you, yet with editors it will definitely lift you out of the group using shoddy materials.

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LITERARY MARKET TIPS

IN THE TRADE, TECHNICAL, AND CLASS JOURNAL FIELD

C. K. Michener, managing editor of *Northwestern Miller* and *American Baker*, 118 South 6th St., Minneapolis, Minn., reports loaded files. "This goes for *Feedstuffs*, too," he adds.

The Master Barber Magazine, 440 S. Dearborn Street, Chicago, reports that it does not purchase manuscripts.

"More emphasis is being placed on the merchandising of dry cleaning than formerly," writes Roy C. Denny, editor of *National Cleaner & Dyer*, 521 Fifth Avenue, New York. Mr. Denney reports that otherwise requirements of *National Cleaner & Dyer* are practically the same as they have been for the last eight or ten years.

Malt Age, 2621-27 N. Ashland Avenue, Chicago, a monthly publication edited by Joseph Dublin, pays 1 cent a word and up for material pertaining to malt syrup, hops, home bottling supplies, or to those engaged in manufacturing and selling of such merchandise.

Product Finishing, 59 E. Van Buren Street, Chicago, is a new publication to appear some time in March. Each issue will contain several feature articles pertaining to baking enamels, chromium plating, electro plating, etching, Japanning, lacquering, etc. Articles must be short and very much to the point. The editor, William J. Miskella, writes, "We doubt if it will be possible for free-lance writers to produce very much for us, but we shall always be glad to receive manuscripts and to give them most serious consideration. We will touch very slightly on the merchandising of products in which the finishing plays the important part. The term 'products,' by the way, includes everything that is portable, such as automobiles, furniture, etc., but it does not include anything that has to do with the building industry. We use a large number of photographs and will pay good rates for any material that is acceptable. 'Ghost' stories or those in which we can use the name of some leader in industry will be particularly acceptable. Length should not exceed 1500 words."

Petroleum Age, 500 N. Dearborn Street, Chicago, is now *Petroleum Age and Super Service Station*. Keith J. Fanshier is editor.

Automotive Electricity, 420 Lexington Avenue, New York, with the December issue, went to 4 by 7 type page size, with the result that stories now can run only to 1000 to 1200 words. C. T. Crudginton, managing editor, writes: "They must be boiled hard, like the tabloid newspapers, start right out on some outstanding feature of a firm's business and then be just packed full of explanatory stuff for the next 900 words. And they must have art. You can't dress up a small-sized book with plain type. . . . From 100 to 500 words is about right for little ideas not long or good enough to be worked into a full-sized yarn. You see we are doing the *Liberty* stunt, making each story complete, with no carry-overs to another part of the book." *Automotive Electricity* pays 1 cent a word on publication.

E. J. Sturtz, of *The Beverage Journal*, 431 S. Dearborn Street, Chicago, makes a request for 200 to 500-word "shorts" on pet ideas on management, manufacturing and merchandising which bottlers use to make their businesses successful. For these, $\frac{3}{4}$ cent a word will be paid, with illustrations measured as reading. Longer articles will not necessarily be barred, but they must get right down to brass tacks. "We do not want inspirational articles, lengthy descriptions nor editorials, but how some (named) bottler is putting an idea to work."

Credit Monthly, 1 Park Avenue, New York, Chester H. McCall, editor, is in the market for articles not longer than 1500 words on credit administration. $1\frac{3}{4}$ cents per word is paid on publication.

Electrical Installation Record, 461 Eighth Avenue, New York, is now *Electrical Installation*.

Jobber Topics, Tribune Tower, Chicago, wants stories about successful automotive jobbers and their methods, 1000 to 2500 words, according to H. D. Ellis, assistant editor. Approximately $1\frac{1}{2}$ cents per word is paid on publication, \$3 each for photographs. *Jobber Topics* pays \$3 for the best joke of the month used on its "Cloud Burst" page. An occasional short inspirational poem is also used.

Case and Comment, Rochester, N. Y., invites original manuscripts on subjects of interest to the legal profession, not exceeding 2500 words in length. George H. Chapman, editor, states that accepted articles will be paid for at "usual rates."

Helen B. Ames, editor of *Save the Surface Magazine*, 18 E. Forty-first Street, New York, writes that all material, jokes and other humorous material included, meant for the magazine, must mention, in some manner, paint and varnish.

How to Sell, Mt. Morris, Ill., is now "a magazine of news of the direct selling field," and all departments, including humor, have been removed, so that it is no longer in the market for material of any sort.

Air Transportation, 1265 Broadway, New York, makes special bi-monthly payments at the rate of six items for \$1.00 (four lines to one item) for short news and personal items. Michael H. Froelich is editor.

Do You Want Practical Criticism?

WHEN THE AUTHOR & JOURNALIST offers *practical* criticism of manuscripts, there is service implied which is rare among literary critics.

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What a difference in the sales suggestions of critics! Many are valueless. In times like the present, there are day-to-day and week-to-week changes in markets. It is conceded that THE AUTHOR & JOURNALIST is in closer touch with the broad field of literary markets than any other organization or service.

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Creative blindness: Inability to judge one's own work; arises as a writer's reaction to his finished story is affected by his strong interest in the subject and the mental experience of putting to paper; common among novices, occasional among professionals.

